THE

Black Mantles

(MANTEAUX NOIRS.)

COMIC-OPERA

in 3 Acts

WRITTEN BY

W. Parke and Harry Paulton.

Composed

by

P. Bucalossi.

Vocal Score. Gems. Piano Score.

WHITE, SMITH & Co.

BOSTON
516 Washington St.

CHICAGO
188 & 190 State St.

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THE BLACK MANTLES.

MANTEAUX NOIRS.

OVERTURE.

Allegro.

P. BUCALOSSI.

PIANO.

f

p


f
pp
rall.
Andantino.
p


cres
p
rall
tempo
rall
più mosso
cres
ff
dim
rall


Allegretto.
pp e staccato
rall. un poco.
tempo
cres rall.
tempo
cres
ff


Andante.
8va
p
stringendo.
cres
f
Allegretto mosso.
rallassai.
p


cres
dim.
cres
mf
cres assai.
p
ff


cres
stringendo.
Allegro mosso.
mf


cres
ff
marcato assai.
p
cres
dim.
f
cres


ff
stringendo.
sempre. ff

ACT 1.

No. 1. Wedding Chorus. JOY TO THE LOVER.




Marcato e f
sempre
Sopranos.
Joy to the lov - er, - bliss to the bride! May for - tune keep
Tenors.
Joy to the lov - er, - bliss to the bride! May for - tune keep
Basses.
PIANO.
f
f
shed - ding its gifts on her wed - ding! Gi - ro - - la, Gi - ro - la, the
shed - ding its gifts on her wed - ding! Gi - ro - - la, Gi - ro - la, the
mf
vil - lage pride. Blest be the knot, the knot that's
vil - lage pride. Blest be the knot, the knot that's
mf


piu f
tied, Blest be the knot, the knot that's tied, May
tied, Blest be the knot, the knot that's tied, May
ff
mf
ff
for - tune keep shed - ding its gifts on her wed - ding! Gi - ro - la, Gi -
cres
for - tune keep shed - ding its gifts on her wed - ding! Gi - ro - la, Gi -
mf
ro - la, the vil - lage pride.
ro - la, the vil - lage pride.
ff
p


Joy! Joy! Joy!
Bliss! Bliss!
Joy! Joy! Joy!
Bliss! Bliss!
bliss!
cres
Bliss to the bride!
bliss!
Bliss to the bride!
cres
f
ff
Blest be the knot that has tied the hearts of the bride - groom and
Blest be the knot that has tied the hearts of the bride - groom and
ff


of the bride - - - - - Long live they in - -
of the bride - - - - - Long live they in - -
bliss to dis - cov - er What hap - pi - ness love can pro - vide. - - -
bliss to dis - cov - er What hap - pi - ness love can pro - vide. - - -
1st Sop. & Ten.
Blest be the knot that's tied the hearts of the bride-groom, the
2d Sop. & Ten.
Blest be the knot that's tied the hearts of the bride-groom, the
Basses.
marcato il basso.


hearts of the bride-groom and bride. Bless the knot! Long live
hearts of the bride-groom and bride Bless the knot! Long live
they in bliss to dis - cov - er What hap - pi - ness love can pro-
they in bliss to dis - cov - er What hap - pi - ness love can pro -
vide
Sopranos.
p
Blest be the knot, the knot that's tied - - -
vide
p Tenors.
Blest be the knot the knot that's tied - - -
p Basses.
p


Joy to the lov - er, Bliss to the bride, May for - tune keep
Joy to the lov - er, Bliss to the bride, May for - tune keep
shed - ding its gifts on her wed - ding! Gi - ro - - la, Gi - ro - la, the
shed - ding its gifts on her wed - ding! Gi - ro - - la, Gi - ro - la, the
1st Sop: & Ten:
vil - lage pride. Blest be the knot that's tied the hearts of the
2d Sop: & Ten:
vil - lage pride. Blest be the knot that's tied the hearts of the
Basses.


bride - groom, the hearts of the bride - groom and bride. Bles the knot!
bride - groom, the hearts of the bride - groom and bride. Bles the knot!
Long live they in bliss to dis - cov - - er What
Long live they in bliss to dis - cov - - er What
hap - pi - ness love can pro - vide - - - Joy to the
hap - pi - ness love can pro - vide - - - To the bride - groom,
marcato.
marcato.
ff


bride groom and bride - - - Joy to the bride - groom and
to the bride - - - to the bride - groom, to the
to the bride, to the brid, to the bride - groom, to the
bride - - - - May for - tune keep shed ding its gifts on her
bride - - - - May for - tune keep shed ding its gifts on her
bride, to the bride, May for - tune keep shed ding its gifts on her
wed - ding! Gi - ro - - la, the vil - lage pride - -
wed - ding! Gi - ro - - la, the vil - lage pride - -
wed - ding! Gi - ro - - la, the vil - lage pride - -


ff
May for - tune keep shed - ding its gifts on her
ff
May for - tune keep shed - ding its gifts on her
ff
wed - ding! Gi - ro - - la, the vil - lage pride, the
wed - ding! Gi - ro - - la, the vil - lage pride, the
vil - lage pride, the vil - lage pride.
vil - lage pride, the vil - lage pride.

Scene. "WHO CAN IT BE?" Chorus.

(A) Aria. "OF THE COURT A MAGNATE I." Don Jose.

(B) Chorus "YES OF SPAIN" S.T.B.

(C) Scene. "JOY TO THE LOVER." Girola & Chorus.




be? Who can it be?
Who can it be?
ff
p
No - ble stran - ger, deign to tell - - Does your
No - ble stran - ger deign to tell - - Does your
p
vis - it mean us well? No - ble
vis - it mean us well? No - ble stran - ger, No - ble
p


stran - ger, Does your vi - sit mean us well? Dis-pel all
stran - ger, Does your vi - sit mean us well? Dis-pel all
cres
fear! Why come you here? Who are you?
fear! Why come you here? Who are you?
say, - Pray tell us, pray! Pray tell us, pray!
say, - Pray tell us, pray! Pray tel us, pray!
DON JOSE.
Your


a piacere.
rus-tic cu-ri-os-i-ty dis - miss, And I my weigh-ty mis sion may dis-
col canto.
a tempo.
cover bye and bye, bye and bye. All fears dis-
a piacere.
rall assai.
Allegro Moderato.
miss, learn only this, only this.
a piacere.
p
(A) Aria. DON JOSE.
Allegro Moderato.
Of the Court a mag-nate I, Note my proud and state-ly
p
mien, My com-mands none dare de-ny, High in fa-vour with the


Queen. E - ti - quette in pal-ace proud Is con - troll'd and ruled by
me, My pune-til-ous-ness al - low'd, Beau i - deal of a Gran-
Più mosso
SAMSON.
dee! We're very proud that you should deign To come to
p
PEDRO.
our poor hum-ble home, Will you par-take of our scant fare? For such per-
cres
JOSE.
haps you do not care. I'm sure you are ex-ces-sive kind, To tell the


truth I have just dined.
Yes of
Sopranos.
Yes of
Tenors.
Basses.
Yes of Spain a
pp staccato.
Spain a staunch gran dee, Cham - ber - -
Spain a staunch gran-dee staunch gran - dee, Cham - ber - -
staunch gran-dee, of Spain, of Spain a staunch gran-dee, and Cham-ber-lain's his
lain's my hon - our'd post - - I've so
lain's his hon - our'd post, Hes so
hon-our'd post and Cham-ber-lain's his hon-our'd post. Yes, yes, of Spain a


long a pe - di - - gree - - That it's
long a pe - di - gree, pe - di - - gree, That it's
staunch gran-dee, of Spain, of Spain a staunch gran-dee, and Cham-ber-lain's his
o - ri - - gin is lost. E - - ti - -
o - ri - - gin is lost. Yes, E - - ti - -
hon-our'd post, his hon-our'd post, his hon-our'd post, Yes, He's so long a
cres
quette in pa - - lace proud - - - is con - -
quette in pa - lace, pa - lace proud, yes, is con - -
pe - di - gree, yes, That its o - ri - - gin is lost, yes, He's so long a


troll'd and ruled by me. My pune -
troll'd and ruled and ruled by him, yes, His pune -
ped - i - gree, yes, that it's or - i - gin is lost, yes, Et - i - quette in
f
til' - ous - ness al - low'd yes Beau i -
til' - ous - ness al - low'd yes Beau i -
pal - ace proud, yes, is con - troll'd and ruled by him, yes, His pune - til' - ous
deal of a gran - dee, Yes, Beau i -
deal of a gran - dee, Yes, Beau i -
ness al - low'd, yes Beau i - deal of a gran - dee, yes, Beau i - deal of


deal of a gran - - dee!
deal of a gran - - dee, of a gran - dee.
a gran-dee, yes. Beau i-deal of a gran - dee, gran - dee.
rall.
(B) Repeat of Chorus.
Yes of Spain a staunch grand - dee, Cham - ber -
Yes of Spain a staunch grandee, staunch gran-dee, Cham - ber -
Yes, of Spain a staunch grandee, of Spain of Spain a staunch grandee, and Chamberlain's his
lain's my hon - our'd post. I've so
lain's his hon - our'd post. He's so
hon - our'd post, and Cham-ber-lain's his hon - our'd post, Yes, yes, of Spain a


long a pe - - di - - gree - - That its
long a pe - di - gree, pe - di - - gree, That its
staunch gran-dee, of Spain, of Spain a staunch gran-dee, and Cham-ber-lain's his
o - ri - - gin is lost.
o - ri - - gin, its o - ri - gin, its o - ri - gin is
hon-our'd post, his hon-our'd post, his hon-our'd post, his hon-our'd post, his
lost.
post.
pp

(C) CHORUS & SCENE.
GIROLA & CHORUS.

Allegro mosso

Sopranos

Tenors

Basses

cres

f Joy to the lo - ver!

f Joy to the lo - ver!

f

bliss to the bride! May for - tune keep shed - ding its gifts on her

bliss to the bride! May for - tune keep shed - ding its gifts on her

GIROLA. Meno

Thanks dear

wed - ding! Gi - ro - la, Gi - ro - la, the vil - lage pride.

wed - ding! Gi - ro - la, Gi - ro - la, the vil - lage pride.

p *Meno.*


friends, this kind - ly greet - - - ing Sets my
8va
ti - mid heart a - beat - - ing, Fast with fear and hope 'tis
throb - bing, Fast with fear and hope 'tis throb - bing, I can
a piacre.
scarce - ly keep from sob - bing, I can carce - ly keep from
più f
sob - bing, Brides may, they say,
a tempo


So cheer me, pray, So cheer me, pray, So cheer me,
pray, Friends, cheer me, cheer me, pray!
CHORUS.
Joy to the
Joy to the
lov - - er - - bliss to the bride! May for - - tune keep
lov - - er, bliss to the bride! May for - - tune keep


shed - ding it's gifts on her wed - ding! Gi - ro - la, Gi -
shed - ding it's gifts on her wed - ding! Gi - ro - la, Gi -
ro - la, the vil - lage pride, the vil - lage
ro - la, the vil - lage pride, the vil - lage
ff
pride, the vil - lage pride.
pride, the vil - lage pride.

No. 3 Rondo. "SIX MONTHS AGO."

Girola.




cres
-stead - -
Off to Santia-go trotting - On my don - key 'twas such fun,
rall.
There for sale and bar-ter stopping, And re - turn - - ing when 'twas done.
col canto.
meno mosso
Pit - ter pat-ter, home-ward wend-ing, while the shades of night des - cend-ing,
p
a piacere.
Fill - ing me with ti - mid fears, Fill-ing me with ti - mid fears,
colla voce.
a tempo
Scared al-most by don-key's ears - Wild-ly gaz-ing this way, that,


rall: a piacere.
Pit a pat, Pit a pat, Pit a pat, Pit a pat. One
col canto
ff
pp
marcato assai
night where the road is most dreary at night-fall, I stopp'd was by rob-bers, a gang the most
staccato.
cres. e stringendo.
fright-ful, Seiz'd, dragg'd from my sad-dle, My bas-kets were ri-fled by some - - As the
mf
a tempo
o-thers, a while, my cries sti-fled, But here I was match for the proud-est of
f
rall.
man, And I scream'd, scream'd as on-ly a wild wo - man
f
dim


a tempo
can, When, sud-den-ly, swift - ly how bles-ed the sight! A horse-man ap-
-peard, Judge my joy and de - light! And the band in con-fu-sion was soon put to
ff
ff
flight. All was still! still and
Meno mosso.
dolce e p
pp
dark! All was still, still and dark, No one nigh, on-ly
dolce?
he, No one nigh, on-ly he, Just the two, Just the two, he and I just the
rall. assai.


1º tempo
two, he and I. From his steed then quick des - cend - ing, I could
cres un poco
see his arms ex - tend - ing, And I faint - ed much I fear - - My heart's
cres
pp
beat - ing I could hear
fp
I can just re - mem - ber
rall
that! Pit a pat, pit a pat, pit a pat a pit a pat!
f

No. 4 Song. "I NEVER COULD (LIKE SOME GIRLS".)

Girola & Chorus.




GIROLA.
mo - tion! As sume a love tho' all the while They're laugh-ing at the
sess her, But when the lov'd one comes to woo My looks at once con -
rall. a piacere.
a tempo.
no - tion, And love some ten - der heart ed swain By des - pe - rate flir -
fess me, And all my love at once I show To him when lin - g'ring
col canto.
rall.
ta - tion, And all the love that he can gain Is, love of ad - mi -
near me, Yet speaks so low and flut - ter so I fear he scarce can
col canto.
a tempo.
f
Chorus.
ra - tion! I nev - er could (as p'r'aps I should) my blush - es hide, As
hear me. I
GIROLA.
most girls would. Most maids dis-guise love's ten - der sighs, I nev - er, nev - er


CHORUS.
could. Most maids dis-guise love's ten - der sighs, She
ff
ne - ver could, she ne - ver could, She ne - ver could (As
p'raps one should) her blush - es - - hide.
dim
pp

No. 5 Song. "THERE'S NOUGHT SO UNCERTAIN."

Dromez.




cres
cap - tain is great, and a colo-nel - - Stands out in still great-er re -
f
- lief, And though great-est of all, still a gen - er - al's Small to the
f
p
Mar-shal com-mand-ing - in - chief; The stars may be great, but a
p
co - met - - Out - shines the whole lot with his
fp
p
ral: un poco.
tail, The moon's large and bright till the
fp
p
colla voce.


a tempo
sun comes in sight And then she seems small and turns pale.
pp
The con - sta - ble's great in the par - ish, The may'r's a
pp
cres
still great-er gun, But Dons and Gran-dees are still great-er than these, While their
cres
f
Ma - jes - ties stand num-ber one
p
Great at a wed - dings the
bride-groom, And great-er it seams is the bride, Deck'd


out in her dress she seems quite a prin-cess, No hom-age to her is de-
nied, But up come the Queen and her con-sort. And
cres
off ev'-ry sight se-er trips. To show off their loy-al-ty,
ff
cres
tempo
gaz-ing on roy-al-ty, And thus we are left in e-clipse.
f

No. 6 Song. "AID ME, CUPID."

Don Luis.




prize all else a - bove, In plot-ting I'm a mere be - gin - - ner,
harm my ten - der dove And my own for e - ver make her,
dolce.
A - - mere be - gin-ner, Aid me! ah! aid me, oh
For - e-ver make her, Aid
Cu - pid, god of love! To win her whom I prize all things a - bove! Ah! - - -
- - - - - - Aid me, oh Cu - pid, god of love!
tr
tr
D.C.
rall.

No. 7 Duet. "IT IS MY DUTY."

Girola & Dromez.

Allegro Moderato.

GIROLA. It is my du - - - ty to be re-veal - - ing The life that

DROMEZ.

PIANO. *f*

waits you, 'tis vain con-ceal - - ing, 'Twill wretched be, grief, sad - ness

Allegro Moderato.

mi - ser-ee, your fu - ture lot with me.

p

DROMEZ.

I can't help smi - - - ling,


I've no mis - giv - - - - ings, I
dread no fu - - - ture, no dire an - ti - - ci - -
GIROLA.
meno mosso.
pa - tions. 'Tis sad re - flect - ing What you will suf - fer - -
f
p
When we are near-er and dear - er re - - - la - tions.
p
I have tastes ex - pen - - - - sive, Make the


mo - - ney fly, Pur - - ses most ex -
- ten - - - sive You will have to sup - ply.
8va
cres
f
DROM. meno mosso.
Oh I don't mind it, Beg that you wont spare. (He'll have to find it,
p
p
f
real ly I don't care,) Dresses fine de - light me, Mo-ney pray don't spare,
f
rall
GIROLA.
Coarse stuffs af - fright me Hav-e'm rich and rare. That's not all, lis - ten!
f


a tempo
I have a tem - - per vile, - - I'm fill'd with
jea - lous doubt, I sulk and I sel - - dom
smile - If I'm the least put out,
f
meno moso.
DROM.
I see you wa - - ver, Oh no, I don't - -
f
L H.
L H.
GIROLA.
DROM.
GIROLA.
rall.
The match you'll break - - Oh no, I won't - - Pray wait, you don't know


half! I'll all con - fess -
DROM.
No, don't,
GIROLA.
Yes, yes,
DROM.
Don't,
pray, pray don't!
Pray don't your -
GIROLA.
Peace you'll ne-ver know, I shall-nag you so, You'll
- self dis - - tress!
You're fierce I find,
p


find, you'll find naught but pain and strife When in-
But I don't mind,
-doors I - stay, Storming night and day, You'll
No, no, no, I don't mind,
p
be, you'll be wea - ried of life, I'm
f
no, no, For you must know for - -
f
- - a - - fu - ry - - - when put out Smash - -
- - you must know I - - - like, I like a - -


cres
stringendo assai.
- - and - - scat - ter the things a - - bout, I am fren-zied if
- - girl with go, yes, in - deed, it is so, you are fie - ry I
cres
ff
cross'd, if you rouse me you're lost, per - haps slap you I
find, But I vow I don't mind, no, no, I like some
may, So you'd best keep a - way - - - - - a - - - - -
go - - - no - - -
- way.
no.
8va

No. 8 Chorus. "VIVA! VIVA! GRACIOUS QUEEN.




Queen! May her reign be bright, se-rene, Bless-ings fair be
Queen! May her reign be bright, se-rene, Bless-ings fair be
show'r'd up - on her, May her reign be bright, se-rene, Vi - va! gra - cious
show'r'd up - on her, May her reign be bright, se-rene, Vi - va! gra - cious
Queen! - - Vi - va! vi - va! gra-cious Queen! Glo - ry, hap - pi -
Queen! - - Vi - va! vi - va! gra-cious Queen! Glo - ry, hap - pi -


- ness, and hon-or! Vi - va! vi - va! gra - cious Queen! Vi va! gra - cious
- ness, and hon-or! Vi - va! vi - va! gra - cious Queen! Vi va! gra - cious
Queen! Blest the mon-arch is who stands, is who stands -
Queen! Blest the mon-arch is who stands, is who stands -
p
p
p
High in sub - jects' true o - - pin - ion, Fa - vour'd
High in sub - jects' true o - - pin - ion, Fa - vour'd
cres.
cres.


o - ver o - ther lands, Is this Span - ish fair do -
o - ver o - ther lands, Is this Span - ish fair do -
cres assai
- min - ion, Fa - vour'd o - ver o - ther lands, Is this
- min - ion, Fa - vour'd o - ver o - ther lands, Is this
dim:
Span - ish fair do - min - ion, Vi - va! vi - va! gra - cious
Span - ish fair do - min - ion, Vi - va! vi - va! gra - cious


Queen! Vi - - va vi - - va! gra - - cious Queen!
Queen! Vi - - va vi - - va! gra - - cious Queen!
ISABEL. a piacere.
Good peo-ple, glad-ly we re-ceive your bless-ings and with joy re turn-them, By fu - ture good
col canto.
will we be-lieve we shall still, we shall still con - tin - ue to earn them.
Allegro Pastorale.
p
tr
tr
tr

No. 9 Song HOW BLEST MUST BE.

Isabel Philip & Chorus.




PHILIP.
e - ther. The pi - - ping finch, The
morn be - gin. The warb - ling lark, The
E - ther soar.
Morn be gin.
E - ther soar.
Morn be gin.
mf
tr
p
ISABEL.
PHILIP.
ISABEL.
caw - ing rook, The bab - bling brook, The quack ing duck, The
mag - ging daw, The bleat - ing lamb, The old ewe's baa! The
tr
PHILIP.
coo - - ing dove, the low - - ing cow, The fierce mad-bull, the
chirp - ing wren, the scream - ing jay, The dog's bow-wow the
cres
f
ISABEL.
grunt-ing sow!
ass - es bray! Ah! we who dwell in state-ly Court, Must vain-ly sigh for
rall
p


such sim-pli-ci-ty, Po-e-try pure of word and thought, Love here in ru-ral
rall.
sweet fe - li-ci-ty
Sopranos.
Ah! we who dwell in state-ly Court, Must vain-ly sigh for
Tenors.
Ah! they who dwell in state-ly Court, Must vain-ly sigh for
Basses.
mf
dim:
such sim - pli-ci-ty
dim:
such sim - pli-ci-ty
dim:
p

No. 10 Chorus "AWAY! AWAY!"

Finale to Act 1.




joy we share. A - way! a-way! de - part, de-part, 'Tis close of day and
joy we share. A - way! a-way! de - part, de-part, 'Tis close of day and
time to start, 'Tis ours to guide the hap - py-pair, Whose joys, whose joys we
time to start, 'Tis ours to guide the hap - py-pair, Whose joys, whose joys we
cres
cres
share. Thro' the val - ley and o - - ver the
share. Thro' the val - ley and o - - ver the
p
p
p
p


hill, To their bri - - dal home in the dis - - tant mill.
hill, To their bri - - dal home in the dis - - tant mill.
p
ISABEL.
All's pre - par'd no long-er need we stay! To the
dim:
moun - - tain sum - - mit haste - - a - way!
f
A
f
A
f


-way! a - - way! 'Tis - - time to start, 'tis - - close of
-way! a - - way! 'Tis - - time to start, 'tis - - close of
ff
day and - - time to - - start, 'Tis ours to - guide - - the
cres
day and - - time to - - start, 'Tis ours to - guide - - the
p
cres
hap - py - - pair, The groom and bride whose joy we share, whose
dim.
hap - py - - pair, The groom and bride whose joy we share, whose
dim.
dim.


cres
joy we share. A - way! a-way! de - part! de - - - - -
joy we share. A - way! a-way! de - part! de - - - - -
cres
See my or - ders they ful - fil, See they
part! de - - - - part!
part! de - - - - part!
p
DON JOSE.
start to-wards the mill! Gra - cious Queen, I will, I will - -
Quick her
Quick her
f
f


GIROLA.
Meno.
Come, my friends, - - no long-er
Ma-jes-ty's com-mands o - bey!
Ma-jes-ty's com-mands o - bey!
Meno.
p
wait, I must hast - - - en to my fate! There's no
a piacere.
hope of more de - - lay, - - There's no hope of more de - -
Allegretto.
- lay!
Shades of
p


GIROLA.
eve are fast des - cend - - ing, Come, - friends,
DON LUIS.
I must fol - low where they're guid-ing, In the mill se - cure-ly hid - ing,
DON PHILIP.
Pa-tient-ly I'll wait be-hind While de-part the bri - dal train,
pp
let's our way be wend - - - ing,
I'll be near my love to cheer And watch o'er one I hold so
But 'ere long the bride will find Phil - ip by her side a - -
cres
My - - heart's beat - - ing loud there -
dear. I must fol - - low where they're guid - ing
-gain! I'll a - way when all is still, To the


at, Pit a pat, pit a pat, pit a pat, pit a
fol-low and be near!
far and dis - tant mill.
Sopranos.
A-way! a-way! a-
Tenors.
A-way! a-way! a-
Basses.
pat!
ff
-way! a-way! a-way! a-way! a-way! A-
-way! a-way! a-way! a-way! a-way! A-


- way! a-way! de - part, de-part 'Tis close of day and time to start, 'Tis
- way! a-way! de - part, de-part 'Tis close of day and time to start, 'Tis
f
ours to guide the - hap - py pair, The groom and bride whose joy we share. A-
ours to guide the hap - py pair, The groom and bride whose joy we share. A-
- way! a-way! de - part, de-part, 'Tis close of day and time to start, 'Tis
- way! a-way! de - part, de-part, 'Tis close of day and time to start, 'Tis


cres
ours to guide the hap - py pair, Whose joys, whose joys we share. A -
ours to guide the hap - py pair, Whose joys, whose joys we share. A -
cres
-way! a - - way! 'tis - - time to start, 'Tis - close of day and
-way! a - - way! 'tis - - time to start, 'Tis - close of day and
time to - - start, 'Tis ours to - - guide - - the hap - py -
time to - - start, 'Tis ours to - - guide - - the hap - py - -
cres


dim:
pair, the groom and bride whose joy we share, whose joy we share. A-way! a-way! de-
dim:
pair, the groom and bride whose joy we share, whose joy we share. A-way! a-way! de-
dim:
cres
-part! de - - part! de - - - part! 'Tis close of
ff sino alla fine.
-part! de - - part! de - - - part! 'Tis close of
cres
ff
day and time to start, A - - way! - de - -
day and time to start, - - A - - way! de - -


-part! 'Tis ours to guide the hap - py pair, the groom and
-part! 'Tis ours to guide the hap - py pair, the groom and
sempre ff
bride whose joy we share
bride whose joy we share

End of Act 1.

No. 11. ENTR' ACTE.

ACT 11.




p
p
ff
Allegretto Moderato.
p con grazia
trem:
cres
sempre.
Allegro Guisto.
p

No. 12. Chorus. "SAFE TO THE BRIDAL HOME."




Such ro - sy chains tis a joy to wear. The ho - ney - moon
Such ro - sy chains tis a joy to wear. The ho - ney - moon
shines in the vault a - bove, And yon sky to - night shall be
shines in the vault a - bove, And yon sky to - night shall be
lit by love! Safe to the bri - dal home we've brought
lit by love! Safe to the bri - dal home we've brought
cres


dim:
you, Safe to the bri - dal home,
dim:
you, Safe to the bri - dal home,
dim:
f
mf
Safe to the bri-dal home, Safe
mf
Safe to the bri-dal home, Safe
mf
p
mf
p
rall. un poco
to the bri-dal home.
to the bri-dal home.
col canto.
dim:
pp

No. 13. *Ballad.* "THE HEART SIGHS EVER TO BE FREE."

Girola.




rall. quasi a piacere.
would not long sur - vive its cap - ture, It can not bear the
love, but love of its own choos-ing; Ah, let my heart e-
col canto.
rall.
gild - ed cage, its song is mute, its strength ex - pend - ed, It
-lect its own, My life-long bliss is more in dan - ger By
rall.
beats its wings in fu- tile rage, Then pines and drops till life is
wed - ding one un - lov'd tho' known, Than one a dor'd tho' still a
con portamento.
Meno Mosso. a tempo
end - - ed!
stran - - ger!
Love knows not sea - - son, will - - not
dolciss:
be
Sub dued by du - - ty's stern de - cree,
pp


La - ment - ing, mourn - - ing li - - - ber - ty - -
dim.
cres
The heart sighs e - - - ver to - - be free
f
f
Love knows not sea - - son, will not be Sub-dued by
du - - - ty's stern de - cree.
pp
The heart sighs
pp
rall.
e - ver, e - ver, to be e - - ver free.
pp
D.C.

No. 13 ½ MELODRAME.



No. 14. Duet. "LOVE IS NEVER BLIND."

Girola & Don Luis.




rall.
Would be quenche'd in dark con-fu-sion!
tempo
dim:
GIROLA.
Love's not blind, ah no! his eyes Are the sharpest and the
p
rall.
bright-est! In-to ev'-ry breast he prys, Makes of sad-dest hearts the
a tempo
light-est! His per-cep-tion is so clear, He is proof a-gainst il-
cres
rall.
-lu-sion, Why, when lov'd one grows more dear-- Still be cold and un-de-
cres
rall.


ceiv - ing! 'Tis a li - bel you will find -
p
Love is ne - ver, ne - ver, ne - ver blind. Tis a li - bel
you will find - - Love is ne - ver, ne - ver, ne - ver blind,
Love is blind, ah no, his eyes - - Are the sharp-est and the


rall.
bright - est eyes, Love is blind, Yes! Love is blind, Yes!
bright - est eyes, Ah no! Ah no!
rall.
tempo legato.
'Tis a li - bel you will find, ah!'Tis a li - bel, 'Tis a li - bel you will
find, ah!'Tis a li - bel, 'tis a li - bel you will find, Yes, you will
rall.
calando.
cres
find, yes you will find

No. 15. *Serenade* "I SING LOVE'S DULCET SOFTEST LAY."

Don Philip & Don Jose.




la! In - spir'd by sil - v'ry lu - nar-ray, My
Sweet warb - ling, ze - phyr - like, shall float And
pas - sions pent up pangs al - lay, My pas - sions pangs al -
love shall mel - low ev' - ry note, Shall mel - low ev' - - ry
nearly spoken
- lay! This dash'd things out of tune,
note! My up - - per G's gone off!
DON JOSE.
I can't en-dure this out side
My suff'rings here are most a -
mf
staccato.
Get out! get
Do stop that
berth It is the cold - est spot on earth with-out a doubt!
- cute. And an-gry cats my post dis - pute - with fierce mia-oo!


(turning.)
out!
row!
Tra la la,
All warmth has from my bo-dy fled,
And cold is sett-ling in my
And symptoms of catarrh in - crease,
With mew tra-loo! and chill dis-
cres un poco
Don't in-ter-rupt love's se - re -
(sneezing.)
(sneezing.)
sneezing
head, a choo!! oh dear! a choo!! oh dear! a choo!!
-may'd,
f
1o tempo
- nade - - I sing love's soft - - est lay, - - - -
Mia-oo,
p


cres
dul-cet - - - lay, - - - Be - neath the wan - ing
mia-oo! mia-oo!
rall
moon - - - - wan - - - - ing
mia-oo! mia - oo! mia - oo!
col canto.
a tempo
moon!
mia-oo!
cres
f

No. 16 *Whispering Quartet,* "HUSH! HUSH! HUSH!"

Girola, D. Luis, D. Philip, D. Jose.




cres sempre.
f
(spoken.)
ne - ces - sa - ry, And as dark!
Hark! hark! hark!
pp
Can you
ne - ces - sa - ry, And as dark!
Hark! hark! hark!
Who is near?
hear me?
Can you
Are you there?
I should think so!
(spoken.)
Who is near? Hush! hush!
hear me!
Hush! hush!
Are you there?
Hush! hush!
I should think so!
Hush! hush!
ff


hush! hark! hark! hark! hush! hush! hush!
Sweet est crea-ture! do not
hush! hark! hark! hark! hush! hush! hush!
Hush! who is near?
fear me - -
cres un poco.
Faith - - ful as the stars a -
fear,
I can't help it, I must sneeze,
Loose me, Se-nor, if you please, -
cres assai.
Hark!
bove, - - - - - -
Stay thou near me, deign to
I can't help it, I must sneeze, I know I shall,
cres


Loose me, - - Sen - or, if you please, Hark! Loose me,
hear me sing Of my un - dy - ing love, - - Stay thou
hear - - - me sing of my un - dy - ing
I can't help it, I can't help it, I can't help it, I can't
8va
8va
ff
ff
dim
dim sempre.
Sen - or, if you please, Loose me, Sen - or, if you please,
near me, deign to hear! Stay thou near me! deign to hear!
love. Stay thou near me! deign to hear!
help it, I must sneeze, I must sneeze, I must
dim sino al pp
What's that? what's that? what's that what's that? Hush! hark! hush! hark!
What's that? what's that? what's that? what's that? Hush! hark! hush! hark!
sneeze
sneeze, (sneeze) (sneeze) (sneeze) (sneeze) (sneeze)


p
hush! Hush! hush! hush! I must-n't breathe a word! Hush! hush!
hush! Hush! hush! hush! I must-n't breathe a word! Hush! hush!
hush Let not a sound be heard! Cau-tious we must be and wa-ry, 'Tis so ve-ry
cres un poco
hush Let not a sound be heard! Cau-tious we must be and wa-ry, 'Tis so ve-ry
cres sempre:
f
ne-ces-sa-ry, And so dark!
(spoken.)
Hark! hark! hark!
ne-ces-sa-ry, And so dark!
Hark! hark! hark!


Dan - - ger threatens much I fear - - - -
'Tis your hus-band lin - - gers near you,.
I - cy cold these ta-per fin-gers,
p
An - - - swer me! I dread to move - - - - - - - -
cres
'Tis your hus-band that is near - - - - - - - -
Sweet-est crea-ture! do not
cres
assai
Art thou near me? let me hear thee sing of
you,
'Tis your hus-band lin-gers near you, Ah! - - I will
fear,
Do not fear me!
Would that I could get a-way!
would that I could get a-way!
8va
cres


thy un - dy - ing love, un - - dy - - ing love? What's
sing - - of my love, of - - my - - love. What's
Sweet-est crea-ture do not fear me! sweet-est! do not fear. What's
Would that I could get a - way, could get a - way, a - - way. What's
8
ppp
that? Hush! Breathe not a word! What's that? Hush!
that? Hush! Breathe not a word! What's that? Hush!
Breathe not a word! breathe not a word! breathe not a word! Hush!
Breathe not a word! breathe not a word! breathe not a word! Hush!

No. 17. *Chorus.* "SEARCH THE MILL."

Finale to Act 11.

Tutti & Chorus.




Guard each door, se - cure each case - ment, Let the place be quite sur-round-ed,
Guard each door, se - cure each case - ment, Let the place be quite sur-round-ed,
See the trai - tor vile con-found - ed From roof to floor let search be sure, And
See the trai - tor vile con-found - ed From roof to floor let search be sure, And
sempre ff
GIROLA
What noise is this? What is't you
miss no door, make all se - cure.
miss no door, make all se - cure.
p


sempre a tempo
seek? The Queen, I beg your highness speak! Say what's a-
ff
ISABEL.
-miss - What noise is this? Heed her not - - let no one
ff
ff
mf
GIROLA.
ISABEL.
pass - - Can it be dan-ger to him, a - las! Where is your
GIROLA.
OFFICER.
husband? (Can she guess? Grant he's es-cap'd this dire dis-tress! This door is
ISABEL.
GIROLA.
fast! There! hi-ding there! Quick force the lock! No, no, not
cres


ISABEL.
3
GIROLA.
here, this room is mine. Drag her a-way! How can I save him?
mer - cy pray!
Sopranos.
Force the door! let search be sure! quick! force the door!
Tenors.
Force the door! let search be sure! quick! force the door!
Basses.
sempre ff
quasi a piacere.
PHILIP.
ISABEL.
PHILIP.
You're safe, my Queen! You here? Ah yes! I fear'd some
mf
pe-ril I con-fess, And fol-low'd you What means this strife?


ISABEL.
a tempo.
Mys - te-ry! trea - son! scan - dal rife!
PHILIP. (aside.)
(That
a tempo
fool may spoil my sto-ry, So I'd bet - ter p'raps keep him
ff
CHORUS.
down - - be - low Who can it be, we soon shall
mf
GIROLA.
ISABEL.
CHORUS.
see! O spare him! pray, A - way! a - way! Who 'tis we'd know? He's
Largo.
ISABEL.
here! He's here! Don Jo - se! Don
cres
ff
pp


PHILIP.
Jo - se! Jo - se! Fie! fie! fie!
Andante Maestoso.
GIROLA. mf
'Tis as - tound - - ing he is dumb, He's a -
ISABEL
He is dumb, He is fill'd with shame,
LUIS
He is dumb, Fill'd with shame,
DON PHILIP
He is dumb, Fill'd with shame,
DON JOSE
I am dumb, O - ver - come!
Sopranos.
He is dumb, He is dumb,
Tenors.
He is dumb, He is dumb,
Basses.
Andante Maestoso.


sham'd - - - He's o - ver-come - - - - - - - 'Tis as-tound-ing, he's to
He's to blame He's o - ver-come, A - maz'd!
He's to blame He's o - ver-come, A - maz'd!
He's to blame He is dumb, A - maz'd!
Fill'd with shame! I am dumb! A - maz'd!
He's a-maz'd, O - ver-come, A - maz'd!
He's a-maz'd, O - ver-come, A - maz'd!


cres e marcato
blame, to blame, But guilt-less I _ _ am, yes, guilt - less
I'm dumb, I am dumb, am dumb, yes, dumb, am
He's dumb, He is dumb, I'm o - ver - come, am
He's dumb, He is dumb, I'm o - ver - come, am
marcato
I'm dumb, I am dumd, I'm o - ver - come, I am dumb, I am dumb, by surprise over
He's dumb!
He's dumb!
cres assai
ff


Legato assai e pp
I.
A las, I'm confounded,
I.
This is most conflicting,
I.
This is most conflicting,
I.
This is most conflicting,
Come.
I'm dumb I'm confounded!
pp
He's astonished, He's as - ton - ished, He's as - tounded, He's confounded, He's as-
pp
He's astonished, He's as - ton - ished, He's as - tounded, He's confounded, He's as-
pp
pp


sempre legato
cres
A-maz'd now am I! Fill'd with shame - - - why, ah
A-maz'd now am I! Fie, oh fie - - - - - fie, oh
A-maz'd now am I! why this doubt? - - - why this
A-maz'd now am I! Fie, oh fie - - - - - fie, oh
Con-found-ed am I! Dear, oh dear - - - - - lis-ten
ton-ished, What dis - grace! Fie, oh fie! fie, oh fie!
ton-ished, What dis - grace! Fie, oh fie! fie, oh fie!
pp
cres


cres assai
why - - - - vain ly I - - - - my mis-for- - tune, - my mis-for-tune
fie - - - - fie, oh fie - - - - fie, oh! oh! fie! fie! fie!
fear - - - - She's a-maz'd! - - - - o-ver-come! She's a-maz'd! o - ver
fie - - - - - fie, oh fie - - - - fie, oh fie, Don Jo - se!
pray - - - guilt les I, - - - - hear me, pray, ah! hear me
fie, oh fie, fie, oh fie, Fie! Don Jo - se!
fie, oh fie, fie, oh fie, Fie! Don Jo - se!
8
cres assai
ff


L'istesso tempo.
fly.
I'm - - a maz'd I'm o - - - ver
fie!
Fie - - oh fie - - Don Jo - - se
come.
By - - - - sur - - -
Fie! - - oh fie! - - Don Jo - - se! fie!
I'm as - - - -
pray - - -, my leige, - - oh lis - - ten, pray
lis - - - ten!
fie! He is dumb with sur - - -
fie! He is dumb with sur - -
L'istesso tempo
f


Stringendo assai.
come, I'm as-tound-ed I am dumb, o - ver-
fie! With sur-prise I'm o - ver-come, I am dumb,
prise! Why - - - this doubt? a
tound-ed, Jo - se, fie! oh fie! Jo - se, fie! I'm sur-pris'd
pray, my leige, ah, lis - ten pray! lis - ten pray! guiltless I!
prise, o - ver - come, he is dumb, he's a-maz'd,
prise, o - ver - come, he is dumb, he's a-maz'd,
p


cres
come by grief, vain-ly I my
With sur-prise I'm o-ver-come! I am sur-pris'd!
maz'd am I! guilt-less she must
I'm o-ver-come! I am a-maz'd! Jo-se, oh fie!
lis-ten, my liege, Guilt-less am I! pray lis-ten, pray, liege,
He's o-ver-come, Dumb with sur-prise, He is quite dumb! He's
He's o-ver-come, Dumb with sur-prise, He is quite dumb! He's


rall
ff
trou - - - - - - - - - bles, my trou - - - - - - - bles vain - - ly
I am a - - maz'd! 'Tis as-tound-ing, a - maz - ing, I am o - ver -
be! Why this doubt? - - - - - why this
I am sur - pris'd! - - - - Jo - se, oh fie! Jo - se,
I am quite dumb! - - - Lis-ten, my liege, guilt-less I! lis - ten,
dumb with sur - prise! He is quite
dumb with sur - prise! He is quite
ff rall


a tempo
pp
I try to fly, vain-ly try, try 'to
come! By sur-prise o-ver-come! I'm a-
doubt? Guilt-less she must be! guilt-less
fie! I'm sur-pris'd, I'm a-maz'd, I'm a-maz'd, I'm sur-
pray, oh my liege, I am dumb, I am dumb!
dumb, he's sur-pris'd, a-maz'd, He's
dumb, he's sur-pris'd, a-maz'd, He's
a tempo
pp


rall.
ff
fly, vain-ly I I am dumb with des-pair, con-fus'd, o-ver-
maz'd, o-ver-come, I'm a-maz'd, o-ver-come, sur-pris'd o-ver-
she! Why this doubt? why this doubt? why this doubt? she guilt-less must
pris'd, Jo-se, fie! I'm a-mazd! I'm sur-
guilt less am I! lis ten pray, oh, my
dumb, he's dumb, he's sur-
dumb, he's dumb, he's sur-
ff


a tempo
pp
stringendo un poco
come, With de-spair I am dumb, I'm by grief o-ver-come, I am by
come, With de-spair I am dumb, I'm a-maz'd o-ver-come, I'm a-
be! I'm sur-pris'd o-ver-come, I'm a-maz'd, I am dumb, I'm
pris'd, Fie! Don Jo-se, oh fie! I'm as-tound-ed, am dumb, Oh
liege, I am guilt-less I vow! Oh my liege, hear me, pray, Oh
pris'd, He's
pris'd, He's
pp


ff
Allegro assai.
grief - - - o - ver - - - come!
- maz'd - - - o - ver - - - come!
dumb - - - - sur - - - - pris'd!
fie - - - Jo - se, fie!
hear - - - - me, - - - pray!
dumb with sur - - - prise!
dumb with sur - - - prise!
Allegro assai.
ff
ff

No. 16 INTRODUCTION AND CHORUS.

Act 111.

Allegro.

PIANO.

ff

mf

p

Segue.

No. 18ª Chorus LOVE AND PLEASURE!




Life is brief, Fate will mea - sure Joy and grief,
Life is brief, Fate will mea - sure Joy and grief,
All must bear their share of sor - row, Leav - ing care un -
All must bear their share of sor - row, Leav - ing care un -
- til - the mor-row!
- til - the mor-row!
marcato.


Now is the sea-son for re-vels and dan-ces, Smiles from sweet lips and soft
Now is the sea-son for re-vels and dan-ces, Smiles from sweet lips and soft
love melt-ing glan-ces, Joy and con-tentment are bet-ter than treasure,
love melt-ing glan-ces, Joy and con-tentment are bet-ter than treasure,
Youth is the sea-son for beau-ty and pleasure. Now's the
Youth is the sea-son for beau-ty and pleasure. Now's the


sea-son for love, Life is brief, life is brief,
sea-son for love, Life is brief, life is brief,
Fate will mea - sure Joy and grief, All must bear their
Fate will mea - sure Joy and grief, All must bear their
cres
share of sor-row, All must bear their share of sor - row,
share of sor-row, All must bear their share of sor - row,
p


All must bear their share of sor - row, Leav - ing care un -
All must bear their share of sor - row, Leav - ing care un -
cres
- til the mor-row, un - til the mor-row! Love and
- til the mor-row, un - til the mor-row! Love and
f
f
f
plea-sure! Life is brief, - - Fate will mea - sure Joy and
plea-sure! Life is brief, Fate will mea - sure Joy and


grief, All must bear their share of sor - row,
grief, All must bear their share of sor - row,
All must bear their share of sor - - - - - -
All must bear their share of sor - - - - - -
- - - - - - - row.
- - - - - - - row.

No. 18a

REPEAT OF CHORUS.




dim
bet - ter than trea - sure, Youth is the sea - son for
dim
bet - ter than trea - sure, Youth is the sea - son for
beau-ty and love.
beau-ty and love.

No. 19. (A) Concerted Piece. "POWERS OF GOODNESS."

(B) Song. "IN SPAIN OUR LOVE." Isabel.

Isabel, Don Jose, & Chorus. (S.T.B.)




con - - duct so im-pro-per, base, and bold, I'm an-gry!
We're fu-ri-ous!
We're fu-ri-ous!
fierce!
Fe - ro-cious!
Fe - ro - - - - - - - cious! Fe - ro-cious!
Fe - ro - - - - - - - cious! Fe - ro-cious!
DON JOSE.
Stay, your Ma-jes-ty, be lieve me, Give me time, I can ex-
p


ISABEL
DON JOSE.
-plain, Seek not, mon-ster, to de ceive me, Hence-forth you'll plead in vain! Though my
con-duct may seem sha-dy, Gra-cious queen, your wrath will end. When I
tell you that this la-dy Is my most es-pe-cial friend!
rall.
ISABEL. a tempo
Be-yond en-dur-ance! Such base as-sur-ance!
Worse and worse! worse and worse!
Worse and worse! worse and worse!
f


Hence 'tis
Migh - ty queen! be - old me kneel - ing,
Flauto
mf
vain to me - ap - peal - ing, You are Cham - ber -
- lain no more!
Hear me plead - ing - ly im - plore!
Sopranos.
Hear him plead - ing - ly im plore!
Tenors.
Hear him plead - ing - ly im - plore!
Basses.
ff


No! such scan - dals we ab - - hor! You are
Hear me, pray, oh, hear me, pray, Hear me,
No! such scan - dals we ab - hor, You are
No! such scan - dals we ab - - hor, You are
Cham - ber - lain no more, You are Cham - ber - -
pray, oh hear me, pray, hear me, pray, oh
Cham - ber - lain no more, A - way! a-way! a - way! a-way! a-
Cham - ber - lain no more, A - way! a-way! a - way! a-way! a-
cres
ff


-lain no more, a-way! a-way! a-way!
hear me, pray, hear me! I pray, I pray!
-way! a-way! a-way! a-way! a-way! a-way! a-way!
-way! a-way! a-way! a-way! a-way! a-way! a-way!
fz fz fz fz
(B) Song. ISABEL.
Moderato
In Our
p
fz
Spain our love and sweet ro-mance Is of the best and pur-est sort, All
dress-es are not cut too low With sleeves that are not sleeves at all, But
p


naugh - ty ways we leave to France, We are a strict-ly pro-per Court; No
mo - dest modes a - lone we show, Ex-cept a few at rout or ball; Our
poco rall.
a tempo
so cial scan-dals we cre-ate, No lov - ers pro-mise proves un-true, No
worst flir-ta - tion's ve - ry mild, All forms of fast - ness we es-chew, No
a tempo
rall.
mar-ried peo-ple se - - pa-rate,
words of ours would harm a child,
rall.
Ex - cept a few, Ex - cept a few! A
molto rall.
molto rall.
a tempo
qua - ker - like pro - pri - e - ty, Pre-vails in our so - -
a tempo
- ci - e - ty, And scan-dals here of a - ny sort Are few, ex-treme-ly


few!
Sopranos.
A qua-ker-like pro-pri-e-ty Pre vails in our so-
Tenors.
A qua-ker-like pro-pri-e-ty Pre vails in our so-
Basses.
ten.
ten.
ten.
-ci-e-ty, And scan-dals here of a-ny sort Are few, ex-treme-ly few!
-ci-e-ty, And scan-dals here of a-ny sort Are few, ex-treme-ly few!

No. 20. *Concerted Piece.* "SAY GIRL."

Girola, Isabel, Don Luis, Don Philip & Chorus. (S.T.B.)




par - don, ma - dam, I be-liev'd to Dro - mez Id been wed - - - By
dress and cha - pel's gloom de-ceiv'd I ma - ted was in - stead - - To
one from whom Id part no more, 'Tis he 'tis he a - lone - - Whom
rall.
rall.
rall.
rall.
DON LUIS
a tempo
I a-dore, 'Tis he a-lone, 'tis he whom I a - dore! Shall I
p
a tempo
wait a hap - pier chance, Or bold - ly all at once dis - close? No! still


DON PHILIP.
long - er I'll be dumb, For-tune may fa - vor yet, who knows? She knows me
cresun poco
ISABEL.
not, I may still pre-serve the mys - try of the mill, Who is your
cres sempre
GIROLA.
hus - band? speak, re - ply, Dis - close at once, nor dare de - ny! Ah don't be
an - gry as you should, I could not tell you if I would, Don't smile or
TUTTI.
frown, in-deed it's true, I'm mar-ried to — I don't know who! It's some-thing
marcato


ISABEL.
new a girl to view Who's mar-ried to she don't know who! Such
Andante
a piacere
fate might maid-en well be-wail! Some le-gen-da-ry vil - lage tale Your
colla voce.
GIROLA.
dolce
sto - ry, girl, re - sem - - bles much, Yes ma-dam, we have many such, A -
tempo
-ni - ta and Pe - dril - lo's love, The cold-est, stern-est heart would move.
a piacere.
TUTTI.
I would re-late their loves di-vert-ing-ly - If you would like to hear! Why, cer-tainly!
ff

No. 21 *Fandango.* "ANITA IS SAD."

Girola.




cres
morn - - - - Some an - gry words said, some bit - ter tears
shed, Had sent her Pe - dril - lo a - way! ah!
ah! ah! What would she not give Her lost love to re - store! What
an - guish to life if she saw him no more! She sighd I must ling - er in
rall
lone - ly re - gret, He will not - - for - give nor for - get.
rall
ff


Sopranos.
Ah! what would she give her lost love to re - store! What
Tenors.
Ah! what would she give her lost love to re - store! What
Basses.
ff
an - guish to live if she saw him no more! She sigh'd I must
an - guish to live if she saw him no more! She sigh'd I must
cres
GIROLA.
rall
lin - ger in lone-ly re gret, He will not - - for - give nor for - get!
lin - ger in lone-ly re gret.
col canto.


Pe - - dril - lo is sad and for - lorn,
His an - ger is less than his grief,
Dis - miss'd by A - - ni - ta in scorn - - -
cres
- - He roam'd the world round, but no so - lace he
found, - For no - thing could give him re - lief!
cres assai.


ah! ah! ah! Would she but for - -
give, Would he plead and im - plore, 'Twas an - guish to
live. If he saw her no more! At - - last he re - -
rall.
turn'd, when they joy - ful - - ly met, He said, - -
rall.
"I - - for - - give" she, - "I'll - - for - - get."
ff


Sopranos.
Ah! what would she give her lost love to re - store! What an-guish to
Tenors.
Ah! what would she give her lost love to re - store! What an-guish to
Basses.
ff
live if she saw him no more! She sigh'd- I must lin - ger in
live if she saw him no more! She sigh'd- I must lin - ger in
cres
GIROLA.
rall.
lone - ly re - gret, He will not - - for - give nor for - get!
lone - ly re - gret,

No. 22. Duet. "FALSE, FALSE WOMAN!"

Girola & Don Luis.



rall. deciso.

DON LUIS.

you that dare up-braid? Court-ing li-cense, risk-ing guile, For a

prin-ce's tran-sient smile! False, false wo-man! False, false wo-man! Court ing

GIROLA.

li-cense, risk-ing guile, Who are you that dare up-braid? Who are

you that dare up-braid? What right have

cres

DON LUIS.

you thus to re-vile? What right have you thus to re-vile? The right of

cres


Say you so?
Oh dear no, you're not my hus-band! Oh dear
hus-band,
Of lord and Mas-ter,
stringendo.
no!
Say you so?
Oh dear no, no,
That am I!
Why de-ny?
That am
cre. assai
oh dear no!
I! am I!
ff
Andante.
p
GIROLA.
You your-self, Se-nor, de-ny,- did
Maid - - ens love im-pulse de-


cres e stringendo.
ri - - - - ded, Would love wound where it con - fi - ded!
rall.
Would love wound where it con - fi - ded! no, no, no, so you see it cannot
colla voce.
DON LUIS.
a tempo.
be, No, you're not he! For - give me, love, when I de - nied
cres e stringendo.
Fear - - ing ru - in might be - tide Base - - ly, cow - - ard -
ly I lied, Nev - er, never more I'll grieve thee, ne'er again in thought de - ceive thee, ne'er a -
colla voce.

Andante.

Ah never more he'll grieve - - ne'er more de ceive - - no, never nev-er

gain Nev - - - er more, ah nev - er

pp staccato.

more - - ne'er more de - ceive, Ah yes I'll e'er be - lieve - - - yes, e'er be -

more I'll de - ceive thee, Nev - - - - er

lieve - - thee yes, I'll e'er be lieve - - - thee ev er more - - ah never more he'll

more, ah nev-er more will I grieve thee, nev-er

grieve - me, never more de - ceive ah never more he'll grieve - me, never more de -

more will I grieve thee, Nev er more will I


pp
cres
ceive Ah, yes, I'll ever be - lieve ah, yes, he'll nev - er,
grieve Ah, yes, I'll ever be - lieve ah, yes, I'll nev - er,
ff
p
rall. molto.
nev - er, nev - er more de - ceive ah, never more de - ceive me, ah, nev - er
nev - er, nev - er more de - ceive ah, nev - er more will i de -
colla voce.
a tempo
pp
more. Ah! A never, nev-er more will he deceive me, nev - er, nev-er, nev- er
ceive, Ah! never, nev-er more will I deceive thee, nev - er, nev-er, nev-er
pp
more, nev - er more, nev - er more, nev - er more!
more, nev - er more, nev - er more, nev - er more!
rall. e dim sino alla fine.

FINALE TO ACT III.

No. 23. Song. "HERE ENDS ALL ARTIFICE AND GUILE."

Girola & Chorus.



GIROLA.

gui - - - ses! Here ends all ar - ti - fice and guile, No fear of new sur -

CHORUS.

pri - - ses. Ah! If you would, ah! if you would be - stow your smiles, as

dear friends should, Con - tent and joy pray don't des-troy, You

nev - er nev - er nev - er could!

dim.

pp

END OF OPERA.

Selection of Words and Music

from

LITTLE JACK SHEPPARD.

Burlesque Drama in Three Acts.

Written by

H.P. STEPHENS AND W. YARDLEY.

MUSIC BY

MEYER LUTZ, ARTHUR CECIL, HAMILTON CLARKE,

AND

FLORIAN PASCAL.

BLACK MANTLES. (MANTEAUX NOIRS.)

ARGUMENT.

ACT I.

In a pretty Spanish village preparations are being made for the wedding of *Girola*, the Belle of Valados, niece of one *Nicholas Bodega*, a farmer, with the miller *Dromez*. *Girola* is young and beautiful, while the miller displays few of the qualities likely to win and retain her affections. The wedding, however, is about to take place, when the village is surprised by the approach of *Don Jose De Manilla*, Grand Chamberlain to *Queen Isabel* of Castile, and the King Consort *Don Philip* of Arragon. The Chamberlain is particularly sensible to feminine charms, though he is secretly married to one of the Queen's ladies-in-waiting, *Donna Clorinda de Lorenzana*. He informs *Nicholas* that his house will be required by the Queen and her Suite, as Her Majesty wishes to ascend a neighbouring hill to view the eclipse of the moon. While the Chamberlain inspects the farmhouse, the bride and bridegroom meet, and the former avows her dislike to *Dromez*, and at the same time asserts that she has a tender feeling for a young officer who had rescued her from robbers, but whom she knew only by his voice, as she had neither seen his face nor heard his name. *Girola's* hero is *Don Luis de Rosamonte*, and he makes his appearance to meet the bride the Queen has chosen for him, the above named *Clorinda*. *Luis* is attached to *Girola*, and has made good use of his voice in serenading her; meeting *Don Jose*, he hears of the approaching marriage, and the Chamberlain learns that his own wife is intended by the Queen for *Luis*. *Luis* encounters *Dromez* dressed for the wedding, and bribes him to resign his place at the altar, a second suit of wedding garments being luckily available for *Don Luis* – a Black Cloak and slouched hat aiding the deception. The Queen, and *Don Philip*, and the courtiers now appear; the marriage is over; *Don Luis* enters in his own dress; *Girola's* husband has disappeared, and *Dromez* is dragged from the barn in which he had hidden. *Don Jose* and *Luis* have each a game to play-*Girola* is disconsolate, and *Dromez* mystified. The Royal party depart for the mountain.

ACT II.

Act II. opens in the mill of *Dromez*, whither the villagers conduct the Bridal party. *Girola* and the Bridesmaids retire, and *Dromez* is joined by *Don Luis*, who enters through the window in search of *Girola*; *Dromez* descends through a trap just as *Girola* enters and finds her real husband, and *Don Philip* and the Chamberlain enter through the window. *Girola* is not quite certain as to the identity of her husband; and the Black Cloaks of the three adventurers in the darkness lead to strange complications, during which each parts with his cloak, and retires just as the Courtiers and Guards, with the Queen, *Clorinda*, and Attendants, enter to search the mill. *Clorinda* faints as the Chamberlain is dragged from his concealment; *Philip* and *Luis* re-enter; and all unite in taunting and reproaching the unlucky *Don Jose* as the Act concludes.

ACT III.

In the Palace of Santiago groups of courtiers, pages, and ladies-in-waiting deride the disgraced Chamberlain. Confronting *Clorinda*, she reproaches him and refuses to listen to his explanation, when the Queen and suite enter. Unaware of the marriage of the Chamberlain and *Clorinda*, Queen and Court are highly scandalized: when *Dromez* enters, with the three Black Cloaks, and commences to give his history of their owners. The Queen commands him to identify and bring them before her, that she may unravel the mystery. After much compromising of the *King*, *Don Jose*, *Don Luis*, and *Clorinda*, the *Queen* strives to unite the two last-named; an expedient which of course fails. Ultimately matters are fairly cleared up. *Dromez* gets his fees, with the huge percentage he has added; and the King and the Chamberlain become suddenly virtuous, and there can be no further use for the Black Cloaks, for *King Philip* and *Queen Isabel*, the Chamberlain and *Clorinda*, *Don Luis* and *Girola*, as models of conjugal faithfulness and felicity, will exercise the best influence and "live happy ever aftar."

Original Cast as produced at the "Standard Theatre" *New York City, Sept 26th 82 first time in America.*

Don Luis de Rosamonte (*an officer*) Mr. T. W. Carleton.
Don Jose (*the Kings Chamberlain.*) Mr. A. Wilkinson.
Dromez, (*a Miller.*) Mr. R. Mansfield.
(*His first appearance in America.*)
Nicholas (*a Farmer.*) Mr. R. Gillow.
Manuel (*a Tailor.*) Mr. Wm. White.
Palomez (*Astronomer Royal.*) . . Mr. J. A. Furey.
Don Philip of Arragon (*King Consort.*) Mr. J. H. Ryley.
Isabel (*Queen of Castile.*) Miss Fannie Edwards.
(*Her first appearance in America.*)
Clorinda (*attendant on the Queen*) Miss Joan Rivers.
(*Her first appearance in America.*)
Gomez (*the Queen's Page.*) . . Miss Billie Barlow.
Lazarillo (*a Tailor's Boy.*) . . Miss Mina Rowley.
(*Her first appearance in America.*)
Girola (*the Belle of Valados.*) and Mme. Selina Dolaro.

Pedro . . . } *Peasant* { Miss Lynne.
Samson . . . } *Boys.* { Miss Vickars.
Anna . . . } { Miss. Allen.
Maria . . . } *Peasant* { Miss Florence.
Teresa . . . } *Girls.* { Miss Langley.
Inez . . . } { Miss Forster.
Rosina . . } *Maids of* { Miss Hummel.
Beatrix . . } *Honor.* { Miss Weddle.
First Bridesmaid Miss Rousby.
Guzman (*a Page.*) Miss Wisdom.
The Queen's Pages { Miss Sherwood. Miss Shandley.

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NANON

OPERETTE in 3 ACTEN

VON

F. Zell u. Richard Genée.

Music von

RICHARD GENEE

Potpourri *C.A. Blake*	7½	Nanon Waltzes *Genée*	7½
March	4	Anna Waltz *Carl Riche*	4
Minstrel song	3½	Overture	6½
WHY DOES THIS DAY.	2½	Lancer's *Bailey*	5

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ERMINIE

COMIC OPERA.

Libretto by

Claxson Bellamy

AND

Harry Paulton

Music by

E. JAKOBOWSKI.

Potpourri C.D. Blake .75

Overture .65

Gavotte Davison .35

Waltz .75

March .35

Contents.

When love is young. Song & Chorus
Past and Future. Duett
Soldiers & Chorus.
A Soldier's Life. Song
Jail Birds of a Feather. Duett.
Dream Song.
Finale to Act 1st
Womans Dress. Song & Chorus
Darkest the Hour. Song
The Sighing Swain. Song
What the dickey brds say. Whistling Cho.
Vocal Gavotte.
Lullaby. Song & Chorus

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THE

COMMODORE

Nautical Opera

IN THREE ACTS.

Libretto by

H. B. Farnie AND *R. Reece.*

Composed by

OFFENBACH.

WHITE, SMITH & Co

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516 Washington St.

CHICAGO
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